



The Choir Herald

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PUBLISHED
MONTHLY, EACH
ISSUE CONTAINING 4 or
MORE GOOD ANTHEMS,
by WELL KNOWN
COMPOSERS

Edited by
E S LORENZ

Assisted By
Ira B. Wilson and
Mrs. Carrie B Adams

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The Choir Herald

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Editorial Notes

God gets very little praise from us in prose. But when our poets and composers put his praises into tuneful song, we sing it with a will. No anthems are so much in demand by choirs as anthems of praise. We, who sing them, probably get much more out of them than God, who hears them.

Songs of Praise

It might be well if we also were more adept at the singing of the praises of our fellow men. In that case, too, it would do the singers more good than those sung to. And how much a little word of appreciation often does mean to one who has tried his best. Why not tell the pastor now and then how we have enjoyed his sermon, and the singer how we have enjoyed his song? It is so easily done. Was it not Oliver Wendell Holmes who suggested a "mutual admiration society?" Whoever did, such a society would help things along splendidly.

If all of our singers realized what sort of a job our choir leaders have on their hands, they would often make it a little easier for them. One of their trials is the thoughtless attention on the part of some of the singers. When the director turns to the basses for a moment with his remarks, the opportunity is at once seized by some in the soprano section for spirited conversation and when the director again turns to the choir, he finds only part of it ready to respond. The place is lost, the directions are misunderstood, they do not start together, and the work has to be done all over again, just because a few inattentive ones were not on the job. There is a loss of time, and of energy, and often of good nature, that could and should all be avoided.

Attention, Please!

The editors recently took occasion to hear a number of cantatas, and there were interesting discussions when they got together again. Just how is such work to be judged? Merely from the artistic standpoint?

Critics at the Cantata

In that case there was not a little room for adverse criticism. And in so far as the cantata, or any kind of musical composition, is a work

of art, those who render it cannot fairly hope to escape criticism from this point of view. Let none of our choirs take this matter lightly. It is up to them to meet the requirements of musical art to the fullest extent of their ability. When the home talent is altogether too limited in its musical, or especially vocal, possibilities, it may often be the wisest thing to secure outside help rather than to risk a performance that will not only bring discredit upon the particular performance, but would be likely to cast a reflection upon the quality of service in general which that church stands for. It is not wise to take chances with the reputation of a church.

What a fine thing it is, on the other hand, when the audience goes home, as our editors did in several instances, with enthusiastic comment on work well done. In one case they spoke especially of the spontaneity of the singing, of the clear, staccato attack at given places, and of the fine chorus accompaniment in pianissimo to an obligato at another place. These are things that are not always met with, especially not in larger choruses.

Artistic perfection, however, is not the only desideratum. It may not even be the main one. For after all, many a slip is gladly overlooked, if only the cantata has been the means of rallying the singers and the audience, and of voicing for them all the common song in their hearts. Where that has been accomplished, the cantata has served a noble purpose in spite of the blemishes attached to the rendition of it.

Few choirs have learned to utilize the value of spontaneity. There is always the printed page between them and the audience. If they would learn their anthems so as to sing them without the notes in a free, untrammelled way and in the proper spirit, whether joyous or tender, they would find the music gripping their congregation in a way that would be a delight to themselves and a great inspiration to their hearers. It is the secret of success with popular quartets on the concert stage.

Spontaneity

Among the lofty mountains and elevated valleys of Switzerland, the Alpine horn has another use besides that of sounding the far famed Ranz des Vaches, or Cow Song, and this of a very solemn and impressive nature. When the sun has set in the valley, and the snowy summits of the mountains gleam with golden light, the herdsman who dwells upon the highest habitable spot takes his horn, and pronounces clearly and loudly through it, as through a speaking trumpet, "Praise the Lord God!" As soon as the sound is heard by the neighboring herdsmen, they issue from their huts, take their Alpine horns, and repeat the same words. This frequently lasts a quarter of an hour, and the call resounds from all the mountains and rocky cliffs around. Silence at last settles over the scene. All the herdsmen kneel and pray with uncovered heads. Meantime, it has become quite dark. "Good night!" at last calls the highest herdsman through his horn. "Good night!" again resounds from all the mountains, the horns of the herdsmen, and the rocky cliffs. The mountaineers then retire to their dwellings and to rest. It is the Swiss "good night"—*Franklin Square Song Collection*.

The Volunteer Choir

BY M J MACDONOUGH

In selecting singers for a paid choir, several things are taken into consideration, such as the quality and range of the voices, the ability to read well at sight, previous experience in choir work, and so on, but forming a volunteer choir is a different matter. In many churches, it is a problem to find volunteers of any description, in which case reliability in the matter of attendance easily assumes first place.

In the various choirs I have formed and directed, I have never made any stipulation as to voice, reading ability or, in fact, anything aside from regularity and punctuality. In the choir lottery, I have drawn some choristers who apparently hadn't a single recommendation aside from good looks, and many who, if beauty had been a prime requisite, couldn't have qualified at all. Yet they all looked good to me, for sometimes the most unpromising material yields wonderful results.

It isn't even necessary to select those who presumably will be congenial. If the director is qualified for his job, he will be able to instil into his singers an *esprit de corps* that will draw them together and weld the many personalities into one loyal body of singers.

In all the years of my directing, I have never had a "choir row." Not that little misunderstandings and petty jealousies never arose for occasionally they did, but a rigid impartiality on the part of the director and a steady insistence on harmony at rehearsals held them in check, and to outsiders the choir always presented a unified front. I even went so far as to take into one of my choruses a young lady who had the reputation of breaking up every choir that had existed in that church since she entered it. Yet she became one of our most valued members, and things moved along as harmoniously as before her advent.

Even the fact that some would be chorister sings off the key need not bar him or her from membership. The fault may be due to inability to hear correctly—tone deafness—but it is more likely to be caused by carelessness or ignorance of the proper way to handle the voice. A little work with the offender outside of choir rehearsals will often do wonders in the way of correcting this fault.

I recall two flagrant examples in my own experience. The first was a young man of seventeen or eighteen. In trying his voice, to decide on the part he was to sing, I discovered that he had only two notes—*do* and *re*. I played the scale and he sang these two notes with the instrument, continuing to hold the *re* until I had finished the ascending scale and returned to *re*, after which he sang *do* with the instrument. Apparently he was under the delusion that he had accompanied the instrument throughout the scale. His case seemed hopeless, but he was anxious to sing and I went to work on him. He was intelligent, careful, and persistent, and ended by becoming one of our best soloists.

The other case was that of a young lady who couldn't sing below middle C and who went off the key at E flat in the second octave. When I took the choir, one of the leading members of the church asked me to drop this girl from the choir because she spoiled the singing. I didn't, though. Her trouble was easily diagnosed. She had no

conception of voice production and she her throat so that it was an impossibility to go above the E flat. Here again a little extra removed the difficulty. She took up the study of voice and eventually became one of the main props of the choir, incidentally developing a good voice of great volume, with a range from low F to high B flat.

So much for the personnel of the chorus. Suppose, by hook or by crook, we have gotten together a dozen or more for the foundation of our choir. How are we going to hold them, to interest them, to work them into a real choir?

The main thing is to give them plenty of work. Always have something new to work on. Begin with simple, easy music, but see to it that it has a pronounced rhythm and a "tune" that is easy to follow. Your basses will probably be baritones with no extended range in either direction. Don't make them sing below G—A flat is better—and if their part doesn't run above middle C, they will appreciate it. Have mercy on your tenors, too. F is about as high as they can manage, and even that note should be only occasional.

As to the music selected, I am strongly in favor of a choir journal of some sort. There are some good collections of anthems, but it is seldom that all the anthems in a book are suited to the average chorus choir. A journal like "The Volunteer Choir" or "The Choir Herald" is better adapted to their needs at the beginning, and coming monthly, it has the appeal of freshness. Being designed for the use of just such choirs all over the country, the music lies well within the capabilities of the singers. Later, a change to "The Choir Leader" might be made.

To be a successful choir director, you must be a student of human nature. Some members will be regular in attendance and faithful in their work because they love it. Others must be coaxed or jollified or bribed with small solo parts. But if you value your influence, be absolutely impartial, at least, outwardly. Don't insist on punctuality and then allow Ruby Jones and Loren Smith to stroll in half an hour late without reproof, just because they are good singers and you are afraid of offending them.

It is wise not to change soloists on the anthems, as it avoids unfavorable comparisons. If, in the new anthem, Susy Roberts sings the solo, let it be Susy's solo thereafter, but let it be understood that this rule will not be followed in the case of a soloist who is irregular at rehearsals, but turns up smiling for the Sunday service.

Above all, if you are a good soloist, don't feature your own singing too much. This is a fruitful source of trouble and lack of interest in the choir. If you must sing, let it be an occasional offertory number but as long as you have singers who can do fairly good work, give them the anthem solos or the interest will lag. One great advantage of the chorus choir over the quartet choir is the chance for variety, so make use of all the material you have. Be constantly on the lookout for new talent. Many a star has first come into sight in some obscure church choir.

In my choir, there is no "seat of honor." This in itself does away with a prolific source of trouble. The soloists are distributed through the chorus, and it occasionally happens that not a single one of the front row singers has a solo part.

...ne solos are of considerable length, the
...ts come forward at the beginning of the an-
...u, otherwise, they sing from their places in
...e chorus

Try to make your corrections and criticisms in such a way that no one's feelings will be hurt. If one singer in a section is making a mistake, have all the section take that part over, pointing out the error, but mentioning no names. Corrections in the solo parts can be made after the rehearsal.

Make the members of your chorus feel that you are anxious to help them as individuals to make the most of their talents. Strive to awaken in them enthusiasm and a pride in *their* choir.

When your chorus has attained a fair degree of capability, plan a Sunday evening song service. If possible, have a couple of new anthems, add one or two old ones that have proved particularly successful, use a few solos or duets or a quartet, and plenty of hymns so that the congregation may take part. To make the program especially interesting, you might select a certain theme or subject and use numbers bearing on that theme. Make the national holidays, such as Fourth of July, Memorial Day, Thanksgiving Day, and Lincoln's and Washington's birthdays, an excuse for special music, and try to make it a point to have cantatas at Christmas and Easter time, if not oftener. Cantatas are wonderful interest builders, not only in the choir, but in the congregation as well. Singers who do not rank high as soloists can often do acceptable work in a quartet, and even to be chosen for work in a semichorus gives a little feeling of importance.

Many ideas for song service will occur to the director as he advances in the work. Besides those mentioned, I have used a program selected entirely from the works of one composer, a "request program," made up of anthems, solos, etc., especially liked by the congregation. In the latter case, each number was preceded by a hymn of appropriate text. Another evening's service was made up of well known hymns, each number being preceded by a short sketch telling something of the author and the circumstances under which the hymn was written. Some of the hymns were sung by the choir, some by choir and congregation. Others were used as solos, duets or quartets. The sketches were delivered by various members of the choir.

When your choir has advanced to the point where it does really creditable work, get up a secular concert, charge a reasonable admission fee and put the proceeds in the music fund, or use it for some special choir enterprise.

In between, through the year, have some social affairs, a picnic, a reception, or a choir social. It is wonderful how a bag of cookies or a few sandwiches and a cup of cocoa hastily prepared in the basement of the church and passed around after rehearsal, will draw the members together and promote good fellowship.

Finally, if you would be a successful director, have always on hand a plentiful supply of good nature, tact, sympathy, persistence and an unlimited capacity for hard work.

Correct Enunciation

By GEORGE GILBERT

It is refreshing to find that attention is being paid to teaching the correct enunciation of our

language in song. In past years many singers have lamented.

"I should love to sing my pieces that I studied abroad in English, but really, our language is not a musical one —"

It is possible to sing *any* word or phrase in our own language—sing it plainly and also satisfactorily from a tonal standpoint. It is being done—and what many are doing, all can do.

Let us go to one end of the scale and consider the "popular entertainers," like Lauder and Jolson. They sing with correct enunciation words and phrases that the ordinary concert or church singer would boggle at. I am not here discussing their place in the artistic scale, but merely the way in which they are able to make their audiences understand the words of their songs. And it must be noted that all of their songs depend, for their success upon their audiences' ability to catch each word and take it in instantly. More than that. People by the million purchase their songs, take them home for the mere pleasure of the "story" in them.

From a musical standpoint, these same people *pronounce* the words correctly as they sing them. They are not "finished off" by a faddish teacher so imbued with German, French, Italian or what-not traditions that he does not know how to teach folks to sing in English. Lauder, *et al*, just open their mouths and sing, naturally, using common sense and a careful and discriminating technic of enunciation.

Let us go to the other end of the scale and consider two singers accepted everywhere as artists of high degree. Mme. Schumann-Heink is famed for her ability to enunciate correctly every word and phrase of her songs, whether in English or in German. Hearing her, one unconsciously thinks, "Her's is a natural gift—it would be impossible for her to enunciate wrongly." Yet she has time and again told interviewers and written herself of her immense labors in searching for correct methods of fitting words to music in such a way that her audiences shall understand every word and phrase of the song as completely as they understand every note and phrase of the melody.

Another case in point—David Bispham's singing of "Danny Deever." Take the first line.

"What are the bugles blowing for, says Files on Parade —"

Where can we find a more awkward line, from the standpoint of musical enunciation, than that? Yet Bispham sounds it perfectly. Take the two words, "Color Sergeant," in the next line. How they fight against ordinary musical content at the first, yet how they can be made to fit with practice!

We are all heartily sick of hearing singers who leave us in doubt as to whether they are singing about "Hannah, your soup it geeting cold," or "Honor and love to the men of old!" We love music, but we want to know what it is all about. Why should we excuse indistinct singers any more than violinists who wandered all over the key board in getting from one position to the other, or pianists who failed to make their left hand track with their right, and both with the pedal. We should *require* singers to enunciate correctly, as we require public speakers and readers to pronounce their words correctly. It is just as possible to sing English distinctly and musically as to sing Italian, Russian, French or any other language—*The Etude*.

IN THE ROCK OF OUR SALVATION.

153

NOTE—Sing with animation throughout taking note, however of the varying tempos

E. S. LORAN, C.

f Allegretto moderato

Oh, come, let us sing, let us

Allegretto moderato $\text{♩} = 108$

mf *f*

sing un - to the Lord, Let us heart - 1 - ly re - joice in the Rock of our sal -

Re joice! Re-joice!

va - tion! Re joice in the Rock, re - joice in the Rock, In the Rock of our sal -

IN THE ROCK OF OUR SALVATION. Continued.

Re- joice! Re-

va - tion Re - joice in the Rock of our sal - va - tion, Re-

joice!

joice in the Rock of our sal va tion, Let us heart - i - ly re joice in the

Rock,

Rock of our sal - va - tion, In the Rock of our sal - va - tion

rall FINE

rall FINE

IN THE ROCK OF OUR SALVATION. Continued

153

SOPRANOS AND ALTOS

mf Moderato

For the Lord shall comfort Zi - on, He will comfort all her waste pla ces,

Moderato $\text{♩} = 88$

mf

And he will make her wil - der - ness like E - den, And her des ert like the

CHOIR
f Faster

gar - den of the Lord. Joy and glad - ness, joy and glad - ness,

Faster $\text{♩} = 100$

gar - den of the Lord. Joy and glad - ness, joy and glad - ness,

IN THE ROCK OF OUR SALVATION. Continued.

Joy and glad-ness shall be found there-in, Thanks giv-ing and the voice of

This system contains four staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The second staff is a bass line in bass clef. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The lyrics are written below the vocal staff.

mel - o - dy, Thanks-giv-ing and the voice of mel - o - dy, Thanks-Thanks-

This system continues the musical score with four staves. The vocal line (top staff) continues the melody. The piano accompaniment (bottom two staves) provides harmonic support. The lyrics are aligned with the vocal line.

giving, thanks giving, Thanks giving and the voice of
giving and the voice, the voice of mel-o - dy,

This system concludes the musical score with four staves. The vocal line (top staff) features a crescendo marked 'cres' above the staff. The piano accompaniment (bottom two staves) also features a crescendo marked 'cres' above the staff. The lyrics are aligned with the vocal line.

ff

mel - o - dy, Thanks giv - ing and the voice, the voice of mel - o - dy.

ff

D C

D C

This block contains a musical score for a choir. It features two systems of music, each with a treble and bass staff. The first system begins with a forte (ff) dynamic marking. The lyrics 'mel - o - dy, Thanks giv - ing and the voice, the voice of mel - o - dy.' are written below the staves. The second system also begins with a forte (ff) dynamic marking and ends with a double bar line and the letters 'D C' (Da Capo). The key signature is one sharp (F#) and the time signature is 4/4.

THE LORD IS MERCIFUL.

(RESPONSE)

JOHN D CRESWELL

The Lord, The Lord is gracious! The Lord

The Lord is mer-ci - ful, Is mer-ci - ful and gracious! The Lord is mer-ci - ful,

The Lord, The Lord is gracious! The Lord

Is mer - ci - ful and gra - cious! Slow to an - ger, slow to

an - ger, And plen-teous, plen-teous, Plen-teous in mer - cy A - men

This block contains a musical score for a choir response. It features three systems of music, each with a treble and bass staff. The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are: 'The Lord, The Lord is gracious! The Lord', 'The Lord is mer-ci - ful, Is mer-ci - ful and gracious! The Lord is mer-ci - ful,', 'The Lord, The Lord is gracious! The Lord', 'Is mer - ci - ful and gra - cious! Slow to an - ger, slow to', 'an - ger, And plen-teous, plen-teous, Plen-teous in mer - cy A - men'. The score includes various musical notations such as notes, rests, and dynamic markings.

COME, HOLY SPIRIT, HEAVENLY DOVE.

NOTE.—A good Whitsuntide number Sing with expression Either the Alto or Tenor may sing the duet in the first four measures—not both!

L O EMERSON

Andante



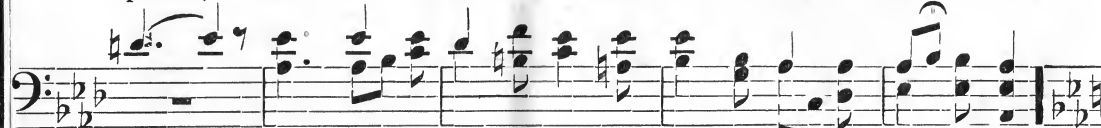
Come Ho - ly Spir - it, Heav'nly Dove, With all thy quick'ning



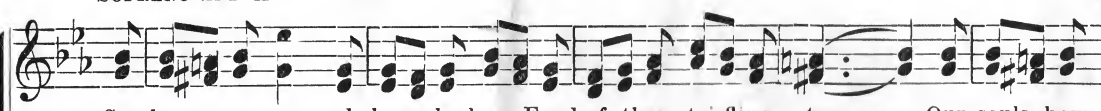
Andante $\text{♩} = 72$



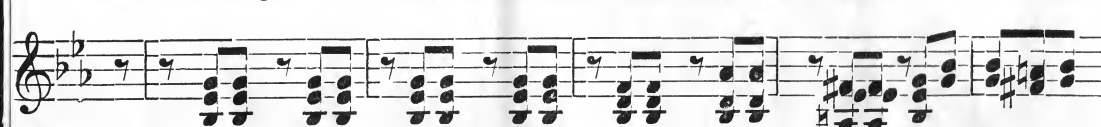
pow'rs, Kin - dle a flame of sa - cred love In these cold hearts of ours



SOPRANO AND ALTO DUET



See how we grov - el here be-low, Fond of these tri-ling toys; ... Our souls, how



heavily they go, To reach eternal joys, To reach eternal joys

rall

CHOIR

In vain we tune our formal songs, In vain we strive to rise, Ho- rise, In vain, in vain we strive to rise, rise,

mf *a tempo*

sanctus languish on our tongues, And our devotion dies. Ho-sanctus languish, And And our devotion dies

Meno mosso *p*

Dear Lord, and shall we ev - er live At this poor dy - ing rate, Our

Meno mosso

love so faint, so cold to thee, And thine to us so great?

ff

p

Ped

p *a tempo*

Come, Ho - ly Spir - it, Heav'n - ly Dove, With all thy quick'ning pow'rs,

p *a tempo*

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked 'Meno mosso' at the beginning and 'a tempo' later. The score includes dynamic markings such as 'p' (piano), 'ff' (fortissimo), and 'Ped' (pedal). The lyrics are: 'Dear Lord, and shall we ev - er live At this poor dy - ing rate, Our love so faint, so cold to thee, And thine to us so great? Come, Ho - ly Spir - it, Heav'n - ly Dove, With all thy quick'ning pow'rs,'. The piano part consists of arpeggiated chords and moving lines in both hands.

COME, HOLY SPIRIT, HEAVENLY DOVE. Concluded.

157

mf *f*

Come, shed a - broad a Sav - ior's love In these cold hearts of ours,

mf *f*

rall *pp* * *Slowly*

In these cold hearts of ours Oh, come! (Oh, come!) Oh, come! (Oh, come!) Come, Ho - ly

rall *pp* *mp* *Slowly*

pp *p* *rall* *p* *p*

Spir - it, come! Oh, come! (Oh, come!) Oh, come! (Oh, come!) Oh, (On,) come, (Oh, come!)

pp *p* *rall* *pp*

* Voices alone if practicable

THERE IS A LAND OF PURE DELIGHT.

NOTE — A quiet, meditative number but very effective and pleasing. The old tune Varina ' should be made prominent by the tenors

CARRIE B. ADAMS

SOLO FOR LOW VOICE

There is a land of pure de-light, Where saints im-mor-tal

reign, In-fi-nite day ex-cludes the night, And pleas-ures ban-ish

pain. There ev-er last-ing spring a bides, And nev-er-with'ring

flow'rs, Death, like a nar-row sea, di-vides This heav'nly

CHOIR

land from ours There is a land of pure de-light, Where
of pure delight,

saints im mor-tal reign, In-fi-nite day excludes the night, And pleasures

ban-ish pain, And pleasures ban-ish pain, There ev-er-last ing spring a-bides,

f *p rit*

There lasting spring a bides, And nev-er-with'ring flow'rs; Death, like a nar-row

f *p*

sea, di vides This heav'nly land from ours, This heav'nly land from ours.

This land from ours

pp *m*

DUFF

Sweet fields be-

yond the swell-ing flood the swell ing flood Stand dressed in liv-ing
Stand dressed in liv-ing

This system contains four staves. The top staff is a vocal line in G major (one flat). The second staff is a piano accompaniment line. The third and fourth staves are a grand staff (treble and bass clef) for piano accompaniment. The lyrics are: 'yond the swell-ing flood the swell ing flood Stand dressed in liv-ing Stand dressed in liv-ing'.

green, So to the Jews old Ca - naan stood, While
green, in living green; old Canaan stood,

This system contains four staves. The top staff is a vocal line. The second staff is a piano accompaniment line. The third and fourth staves are a grand staff. The lyrics are: 'green, So to the Jews old Ca - naan stood, While green, in living green; old Canaan stood,'.

CHOIR

Jor - dan rolled be - tween. But tim'rous mortals start and shrink To cross the

This system contains four staves. The top staff is a vocal line. The second staff is a piano accompaniment line. The third and fourth staves are a grand staff. The lyrics are: 'Jor - dan rolled be - tween. But tim'rous mortals start and shrink To cross the'.

nar - row sea, And lin - ger, shiv'ring, on the brink, And

fear to launch a - way, And lin - ger, shiv'ring, on the brink And fear to

Tenors prominent on the old hymn tune "Varina," by Geo F Root

launch away, And fear to launch away. Our doubts re - move, These
Oh, could we make our doubts remove, These

THERE IS A LAND OF PURE DELIGHT. Concluded.

163

p

doubts that rise, And see that land With un-be-cloud-ed
gloom-y doubts that rise, And see the Ca-naan that we love With un-be cloud ed

eyes, Could we but climb And view the landscape o'er,
eyes, Could we but climb where Mo-ses stood,

Maestoso *f* *pp*

Not Jordan's stream, nor death's cold flood, Should fright us from the shore. A - men

thanks to the name, to the name of the Lord, To praise his name, his
To praise his

CHOIR
f Allegretto moderato

ho - ly name for - ev - er - more. Peace be with in thy

Allegretto moderato $\text{♩} = 108$
f

walls, O Je - ru - sa - lem, And pros - per - i - ty with in thy

pal - a - ces Peace be with-in thy walls, O Je - ru - sa - lem, And pros-
And pros-

This system consists of two staves, Treble and Bass, with a key signature of one flat (B-flat). The music is in a common time signature. The lyrics are written below the staves, with the first line ending in 'And pros-' and the second line starting with 'And pros-'.

per - i - ty with-in thy pal - a - ces, Thy pal - a - ces for ev - er - more

This system continues the musical score with two staves. The lyrics are written below the staves, starting with 'per - i - ty' and ending with 'more'.

Slower rit.
Peace, sweet peace, Be with in thy pal - a - ces for ev - er - more.
Slower. rit.

This system concludes the piece with two staves. It includes tempo markings 'Slower' and 'rit.' (ritardando) above and below the staves. The lyrics are written below the staves, starting with 'Peace, sweet peace,' and ending with 'more.'.

OH, COULD I SPEAK!

NOTE—This anthem deserves careful study in order to bring out its many effective possibilities some of which do not lie on the surface

SAMUEL MEDLEY

IRA B WILSON

Allegretto moderato $\text{♩} = 108$

The first system of the musical score is in 4/4 time. It consists of a treble and a bass staff. The treble staff begins with a *mf* dynamic marking. The music features a series of chords and moving lines in both staves, with some notes beamed together. The key signature has one flat (B-flat).

The second system continues the musical score. It includes vocal lyrics: "Oh, could I speak the match-less worth, Oh, could I sound the glo - ries forth Which". The dynamics *mf*, *f*, and *ff* are indicated above the treble staff. The music continues with chords and moving lines in both staves.

The third system of the musical score continues the composition. It includes the dynamics *mf*, *f*, and *ff* marked above the treble staff. The musical notation consists of chords and moving lines in both the treble and bass staves.

The fourth system of the musical score includes the lyrics: "in my Sav - ior shine, Which in my Sav - ior shine; I'd soar and touch the". The dynamics *f* and *rall.* are indicated above the treble staff. The music continues with chords and moving lines in both staves.

The fifth system of the musical score continues the composition. It includes the dynamics *f* and *rall.* marked above the treble staff. The musical notation consists of chords and moving lines in both the treble and bass staves.

heav'n-ly strings, I'd touch the heav'nly strings, And vie with Ga - briel

This system contains four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The middle two staves are piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staff.

Alto Solo

while he sings In notes al-most di-vine. I'd sing the char-ac-ter he bears,

This system contains four staves. The top staff is an Alto Solo in treble clef, with a key signature change to two flats (Bb, Eb). The bottom staff is a piano accompaniment in bass clef. The middle two staves are piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staff.

Soprano Solo

Soprano and Alto Duet

And all the forms of love he wears Ex - alt - ed, ex - alt - ed, ex

This system contains four staves. The top staff is a Soprano Solo in treble clef, with a key signature change to two flats (Bb, Eb). The bottom staff is a piano accompaniment in bass clef. The middle two staves are piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staff.

CHOIR

alt - ed on his throne In loft - iest songs of sweet-est
songs of praise, in

praise, I would to ev - er - last - ing days, to ev - er -
songs of sweet-est praise, I would to ev - er -
songs of praise,

lasting days Make all his glories known, Make all his glo-ries known
last - ing days

Well, the de-light-ful day will come, When my dear Lord will bring me home, And

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 12/8. The lyrics are written below the staves.

I shall see his face, And I shall see his face,

This system contains the next two staves of music. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

Then with my Sav - ior, Broth - er, Friend, A blest e - ter - ni -

This system contains the final two staves of music on this page. It concludes the phrase with a double bar line. The lyrics are written below the staves.

ty I'll spend, Tri - umph - ant in his grace, Tri - umph - ant

This system contains the first two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The music is in a key with two flats and a 4/4 time signature.

in his grace, Tri - umph - ant in his grace.

This system contains the next two staves of music, continuing the vocal and piano parts from the first system.

ONE PRAYER I HAVE.

(RESPONSE TO PRAYER)

B I SOLWIN

One pray'r I have, all pray'rs in one, When I am whol - ly Thine, Thy

This system contains the first two staves of music for the new section. The key signature changes to three flats, and the time signature is 3/4.

will, my God, thy will be done, And let that will be mine. A - men.

This system contains the next two staves of music, concluding the section with the word 'Amen'.

Music and Religion

BY REV. JOHN BARBOUR, D.D.

This journal is devoted to the cause of better and more appropriate music in the churches. It is because of the intimate connection between music and religion. No other art has served man's religious nature so well. Painting and poetry have dealt with religious themes, and architecture has dedicated beautiful fanes and stately cathedrals to religion, but they have waited for music to draw in the multitude, and to express the deepest emotions of the heart. It has spoken with a voice more congruous to religion itself. Cooper had this in mind when he wrote:

"There is in souls a sympathy with sounds,
Some chord in unison with that we hear
It touches within us, and the heart replies."

It is this magic dealing with our deepest and tenderest feelings, this ministration to the subconscious soul that gives to music its witchery and charm. "It leads us to the edge of the infinite," as Carlyle has strikingly said, "and lets us for a moment gaze into that." When is there ever a religious meeting of any kind without music? The deepest impressions are certainly impossible without it. The Doxology, merely recited by a congregation, would fall flat. It needs the majestic accompaniment of "Old Hundred" to lift our praises to heaven as on wings of song. Without doubt, this art has carried man's soul to heights that the average man could not attain without it. There are new "reaches of the soul" revealed to us by the magic wand of the composer. The ecstasy of the soul, its triumph in God and the assurances of our Savior's love, these find their most satisfying expression in song.

Religion, in turn, has helped music's own development. Among the Egyptians and the Greeks it was essentially a religious art, but it was only when it entered the service of the Christian Church that it began its own larger life. In the rejection of the rhapsodic and gesticulatory music of the heathen, as unsuited to the deeper moods of the Christian life, music began to attain its more thoughtful and beautiful character.

It was the church, too, which perfected the art for worldly uses. She gave music to the world as she gave the drama. Take, for instance, the organ. This was of little value until the worship of the church needed it. Out of this was born, also, harmony and counterpoint. For a century or two, the organ, thus perfected by the church, was almost the only dependence of musicians. The violin and the orchestra were far away. Musical science, both for secular and religious uses, was developed in this preparatory time. Think, too, of the service rendered by church choirs and choruses to the training of singers through all these centuries. Multitudes of our people learn their first lessons in singing in the church and Sunday school.

It is difficult to avoid the language of rhapsody in speaking of these things. But it is not extravagance of speech, if as Bishop Potter once said, "the history of music is in one aspect of it almost a history of religion." The devotional book of the Bible is the Psalms, most of these sung at the worship of the temple. Jesus Christ sang a hymn with his disciples before he went out to his sacrifice, whilst the highest worship in heaven is inconceivable to us except with song.

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From the lowliest to the loftiest forms of devotion, all find a voice in music, vocal or instrumental. There was a time, indeed, in England when some sects of Independents renounced hymn singing as they discarded printed prayers. But this narrow minded experiment was of short duration. Music has been not only an ornament, but a necessary instrument of spiritual religion. It is, then, the splendid privilege of gifted musicians, not only to advance their art, but to do the cause of Christ a powerful service. But it magnifies, too, the people's part, for it is the people's art, as is no other. They become, thus, unconsciously the great propagators of Christianity. Thousands are preaching the gospel every Sunday through this God given instrument. What must this all mean to a thoughtful minister or chorister? If Plato and Aristotle were impressed with the ethical value of music—and it was a branch of ethics with them—how much more should it awaken the interest of every Christian who is alive to all that is truly artistic and refining in the service of the kingdom.

The Choir and the Budget

By WILLIAM O. MILLER

If one harbors any doubts as to the place which the choir holds in the formal programs of church worship, a glance at the religious notices in the Saturday editions of the daily press will be an enlightening occupation. Here it is visually demonstrated that church music more and more shares with the pastor the responsibility and the opportunity of lifting men's souls and thoughts out of the tangle of daily life and into the pure, sweet atmosphere of the hereafter. If this were not proof enough, a compilation of expenses for music in all the churches of the United States for one year would show an outlay of many millions of dollars. It requires no very great mathematical skill to compute that in the Presbyterian churches of the country alone the cost of church music must run into seven figures. If this be true in the aggregate, it at once is apparent that the choir and the budget bear a very direct relation to each other. If the contributions of the choir to the spiritual quality of the service are of doubtful value or mediocre, the choir is a liability and not an asset, irrespective of the amount appropriated for its maintenance. If, however, the work of the choir supplements that of the pastor, beautifying the service and unlocking the windows of men's souls, so that God's pure sunshine and life giving air may flow in more abundantly, a service is performed which cannot be measured by material standards.

However, the aim of this brief article is a practical one. From a musical experience that began many years ago, as a boy-chorister in an Episcopal church at Buffalo, New York, and has embraced the humble, simple outpouring of a Methodist log mission in the heart of the Rockies, as well as the gorgeous ceremonial services of some of our Philadelphia churches, one outstanding fact has been driven home with ever increasing force. In no other way do our churches seem so prodigal in expense as in their music. Not that the appropriations are lavish or expensive. More money should be expended on the whole. But the returns are inadequate. And this is no reflection on the loyal bands of singers and players who serve either voluntarily or for meager stipends, often

unappreciated frequently the weekly subjects for critical examination over the Sunday dinner. If there is lacking a spirit of cooperation and sympathetic understanding between the choir and the pew and pulpit, let me respectfully recommend a few moments of prayerful introspection on the part of the latter two constituents. Too often the choir loft is the object of critical attention, it is helpful occasionally to reverse the lens, for quite as interesting observations may be made from as well as of the choir loft. One of the deadliest influences on choir effort is "indifference." In no other phase of church work does it place its blighting hand with more withering effect than on the choir.

Therefore, to make the investment of the church's money in music more productive, yielding almost immediate returns, supplement the monthly stipend with a full measure of human interest and kindly appreciation. It may come as a shock to many to learn that the personnel of the choir has ordinary human feelings and aspirations, and is unusually susceptible to sympathetic consideration.

However, the choir is a big financial loss for reasons beyond control. In every other division of church activity the work of the local church is supplemented, or even directed, by central organizations composed of experts, and functioning according to modern scientific business principles. Is it too far-reaching a comparison to cite the work of central boards directing local effort in behalf of foreign and domestic missions? Then possibly the Bible schools, with their prescribed courses of study, leaflets and festival programmes, may be a reasonable comparison, or the aid given to Christian Endeavor societies and other agencies of Christian ministry.

But who helps the choir? Music is left shivering outside, and not one jot of constructive thinking apparently is given to lending her a helping hand. Why should the success of so vital a factor in formal church worship be left to the chance ability of the little band of organist and singers who compose the choir? Why should they not receive the stimulus of practical and helpful suggestions born out of the experiences of others?

Thousands of country and city churches could be made more attractive if the efforts of the local choir, often well meaning but ill advised and more illy executed, could be directed and encouraged by timely suggestions from a central board. Seasonable programs for Christmas, Lent, Easter, harvesttime and patriotic occasions, as well as variations in the weekly music to maintain interest, are but a few of the things that such a board could do in the interest of church music. Experience is a dear teacher, but the price need not be paid over and over by different choirs. Who could measure the returns if the vision of our local choir directors could be clarified and enlarged by contact with the ideals and methods of our most successful and helpful leaders, through the agency of a central board? Would not our ministers and governing bodies welcome practical suggestions which would enable them to understand their choir problems more intelligently and to locate the sources of weakness in their own choir, and to develop instead a healthy, enthusiastic and responsive organization? The choir deserves more than to be the butt of clerical jokes and lay gossip.



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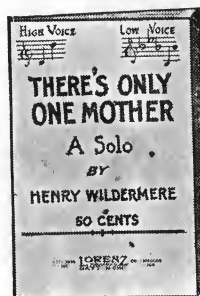
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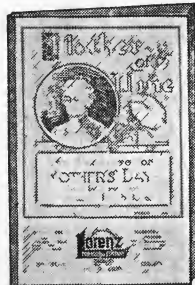
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Only a memory of childhood days
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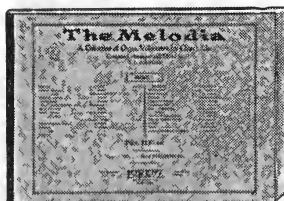
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Then the choir touches another sensitive spot in the budget. If its work is effective, if it stimulates interest in the formal worship of the church, the result is obvious. The heart of the ever patient treasurer is warmed by the fact that the "loose collections" are on the increase, and the heart of the pastor is gladdened because through an interest often first awakened by the music of the choir, he has been able to reach an ever widening circle, and men and women have thus been brought in increasing numbers into the active, helpful, spiritual life and work of the church.

The choir occupies such a necessary and important place in modern church worship that its needs and limitations should be made a matter of careful, critical study—*The Presbyterian*

Musical Self-Help Made Practical

By WALTER KARLTON KRAL

Everyone, no doubt, is familiar with the Bible story of Naaman and his release from leprosy by the prophet Elisha. Naaman had expected Elisha to perform the cure instantly without any effort on his part. The story tells us he was "exceedingly wroth" when Elisha's prescription was to bathe in the river Jordan—an ordinary common river and an ordinary common bath. Naaman to do all the work, while the prophet sat on the bank and looked on. Naaman went home and sulked. He wanted the prophet to DO something. Finally, however, Naaman's reason overruled his anger. He complied with Elisha's request and he was healed.

How many of our modern music students could draw a lesson from this story? My experience with the musically aspiring is that a disheartening majority, like Naaman, expect the teacher to exercise some extraordinary magic, while they sit by and grow into Paderewskis or Galli Curcis. They are out for a "painless" method, and they, like Naaman, resent the teacher who requires them to make some effort to help themselves. Scales, too, when they want to be playing concertos. I wonder if this explains why sincere teachers who require effort on the part of the pupil are forsaken by the listless in favor of the faker who promises to make them "stars after six months' study of my newly discovered method."

But happily we have the opposite type of student. This pupil earnestly works to obtain a thorough musical education, but is often temporarily denied the privilege of proper instructions by circumstances. If you are one of the musically inclined whom circumstances deny the privilege of study under good teachers, do not despair, for in this time of phonographs, correspondence courses and music instruction books there is no excuse for lack of musical culture. While a correspondence course may not be so beneficial as a personal lesson, it cannot fail to be better than no instruction at all. The ownership of a phonograph offers to the aspiring examples of the wonderful art of the world's greatest musicians and composers. Those who are prevented from hearing the great artists in concert or opera may turn to their phonographs and not only hear the artist's rendition of the selection as often as desired, but have the opportunity of close study by imitation. While a library of records, even though intelligently used, may not be of so much benefit as a year's study in New York, it cannot fail to immeasur-

ably benefit the music student who is obliged to study by himself.

A third great help for the isolated student is the constant reading of a standard musical magazine. Every student has dark periods of discouragement (if he has not the incentive for study under teachers, he is the more susceptible), and the wealth of material and inspiration that is to be gleaned from musical papers will give him inspiration to fight the stern battles that are necessary to his progress.

Therefore, if you cannot obtain what you really need, do not fail to make the best of what you have. You, in the possession of mind, gift of talent and soul, have incalculably valuable gifts. With these gifts, the aid of mechanical instruments and the inspiration of musical books and magazines you can do much toward your musical development. Above all do not depend too much on the "other fellow," the man who has a "large studio in the city far, far away" for he is nothing more than a guide who can lead you only as far as your personal intelligence and initiative will take you. Don't depend too much on the efforts of someone else, but be on the alert and follow simple directions as Naaman did when told to "bathe in the river Jordan"—*Etude*

Congregational Singing

"There can be no question that congregational singing has degenerated into a dull and perfunctory thing under the influence of the paid quartet, which has in most cases come to be merely an exhibited thing, turning the musical part of the worship in our churches into a sort of concert. The attendance is asked to sing, and a hymn is given out. It is usually sung, quite listlessly, by a few in the congregation. Generally speaking, it becomes a thing to be got over as soon and as inoffensively as possible. It affords no inspiration, and expresses little worship. It is, in fact, but a rudimentary survival of an ancient institution.

"That ancient institution, the only musical exercise of our forefathers, had certain strong merits. It certainly cannot be revived in its ancient form, in which the hymn was 'lined out' by the choir-master, and twanged in unison by the congregation. That would be a ridiculous thing in our modern life. Instead of inspiring the joy of worship, it would provoke amusement. But at least the oldtime singing was conducted with spirit, and had an emotional basis. Little by little, under the influence of the exhibition of the quartet, the old zeal faded away in the modern dull performance. What is needed now is a reawakening of the old zeal, but its reawakening under competent direction, and with skill and thoroughness. The musical directors of the military service have gained an experience in organizing the choral song of large bodies of men, which should stand them in good stead in the creation of a new manner of congregational singing, but in the application of their experience moderation and prudence are needed, for we do not want for this purpose either the athletics of the college cheer leader or the humoristic vagaries and trashy music of the Billy Sunday meetings—*The Boston Transcript*